1: Powdermaker E-5 (1929-1930) 1933 OM10 New Ireland OM10
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881 778 over, everyone goes home; the women with their heavily loaded baskets, and the men carrying the large portions of pig.

881 778 535 That night the dancing is continued at Ponatlege. The women of Tagam do the *Burutk* dance inside the enclosure of the men's house, where, under ordinary circumstances, they never go. This custom, which is an exception to the general rule, belongs exclusively to the *Walik malanggan*, now being displayed.

The women have the usual smearing of white lime on their faces, but the birds' feathers stuck in their hair are peculiar to this dance. A woman gets the feathers from her husband, to whom she pays a half *tsera*. A widow or unmarried girl obtains the feathers from her brother or father. The dance is one of rather intricate abstract formation, with no apparent meaning. Those women who take no part in the dance sit within the enclosure of the men's house watching it. The men watch it from the outside, leaning against the fence and peering in. The dance continues rather monotonously for several hours, and then the women leave the enclosure in single file, walk around the outside, and return at another entrance. They now sit down and sing the same 881 refrain which accompanies the dance for several more 778 hours, far into the night, which concludes with promiscuous 786 intercourse. The only rule observed is the one of exogamy between the members of the same moiety. The custom is for a man to enter the house of any woman he desires. The men as usual pay *tsera* for the privilege.[1] For about a week 881 after this the women of Tagam sleep together in one 778 house, Mekeo's, while he and the other men sleep else-

[1] It is difficult to gather the exact extent of the promiscuity, because it is now frowned upon by the white Government and forbidden by the missions. I was told that the promiscuity following the dance just described was not carried on to quite the same degree as it was in the past. However, added my informants, very few of the men returned to their homes that night.

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585 particularly jolly mood, and began to laugh, "cut up," and
535 not pay much attention to their dancing. The old men of the hamlet and a few others were sitting on one side watching them.[1] One old man stood up and called out angrily to the women to stop their laughing. He asks them if they thought they were playing, and if they do not realize that later all the men would be looking at them, and that then they must dance well. He also mentions the future payments of tobacco, with the suggestion that they must dance well to deserve them. After this short harangue the women control their laughter and dance more seriously.

On November 22nd, two nights before the wedding, the dancing becomes quite wild. Both *Telenga* and *Kongkong* women are dancing. Tsuros is in the house asleep. There is no taboo or other restriction against her participation; she is just tired and not interested. The women dance in a spirit
585 of wild play, lifting up their loin-cloths, exposing themselves.
535 The dancing continues throughout the night, and ends with
796 some of the women having intercourse with the men who have been watching them. This is the rather promiscuous sexual intercourse which occasionally follows the dances. The taboo against sexual relationship between members of the same moiety holds, however, even at this time, so that there is never complete promiscuity.

585 The next day these same women, as well as women from the neighbouring village of Ambwa, are all at Panat early in the morning, preparing the taro for the feast. The usual cooking preparations occupy the entire day.

The day after the rites take place. In the open compound the Panat women from Lesu, Ambwa, Langania, and Kabil far outnumber the men, for only the men from Lesu are present. Two equally large piles of food, uncooked taro, bundles of baked taro, sugar-cane, bananas, coconuts, and

[1] This is one of the exceptional times when the men watch the women rehearsing their dances.